

THE color plates this month are paper designed by Amy Drevenstedt. In them she has reached a very happy statement. They are so charming in feeling—naïve though not unsophisticated, free yet restrained.

Fertility of imagination is used in a very simple and direct way. Most of the designs are restricted to one color, yet no struggle for effect is felt. She has taken advantage of limitations and produced delightful results. At times they are reminiscent of Peasant Art but on examination are found to be unique.

Many of the designs achieve individuality through the means of border patterns placed one above the other. This also gives dignity to the whole without losing any of its freshness. Some have fantastic little woodland scenes with humorous animals prancing about. Abstract lines and planes have been combined in an amusing way. Puppets and human figures in endless variety of costumes and attitudes have been used. The animal and vegetable kingdom seem to claim most of the attention—but the heavens, the seas, and the earth are not restricted to them. All kinds of motifs seem to be tumbling out. There is a feeling that their creator is just bubbling over with ever new and fantastic ideas.

The schemes used in organizing the motifs into patterns are at all times simple—in keeping with the naïvete of the motifs themselves. Borders placed one above the other and diaper patterns predominate. Simple plaids give restful effects. Bands, horizontal, vertical, or diagonal are used with a great feeling of character.

It is very interesting to see how much can be done in a very flat, decorative way with such limited means. There is no compromise, no niggling of line, or fussiness about them. They are charming, naïve, amusing and gay without losing boldness, or character—and they never become merely pretty. Throughout, simplicity dominates the designs which are inherently artistic.

Not only are these pages of designs interesting from the standpoint of the artist, they can be given a practical use in preparing Christmas gifts and also may be used to appropriately accompany those gifts in both useful and artistic ways. They will also tend to encourage many amateurs to venture out boldly but in a constructive way in the field of original ideas. It is hoped by the artist-writer that it will be a source of enjoyment as well as a practical help.

In America all our gay and interesting looking packages are confined to Christmas or other festive occasions. In Europe, especially Paris, all the shops and department stores have their individual wrapping papers of beautiful colors, charmingly designed. The psychology of this is amazing. It transforms the ordinary drab parcel into one of mystery, it excites curiosity, and also makes the receiving

or carrying of packages a pleasure. American shops would be more up-to-date if they adopted such papers as are illustrated in this number of DESIGN.

♦ ♦ ♦

## "ANOTHER FIELD"

Elizabeth A. McLeod

*Mt. Allison Art School, Sackville, Canada*

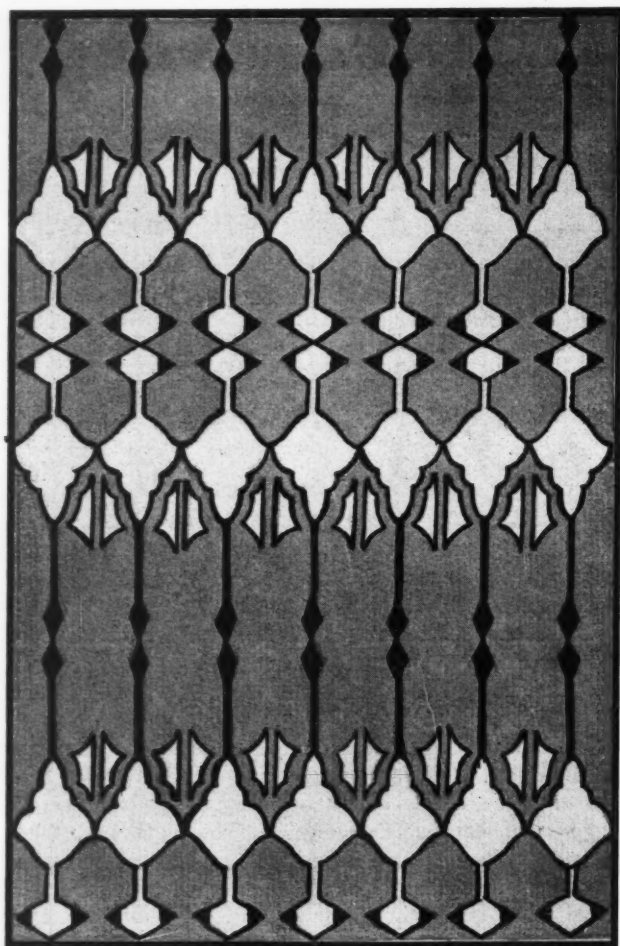
SOMETHING new started with the arresting remark of a biology student. She was struggling with a surface pattern problem and, disgusted with the result of her efforts, startled the class by saying: "I wish I could draw the gizzard of a worm." In this scientific age, one does not assert where beauty may be found; one investigates. Therefore, the design class angled brazenly for an invitation to the biology laboratory.

Fortunately for us, the professor of that department has an enthusiastic appreciation of the beauty of the tiny creatures he studies. Though his hours are long and full he found time for us. One day he showed the class how to adjust his microscopes, selected from his myriad of slides those most useful, and left us to draw what we pleased. We found that the higher the magnification, the more intricate and bewildering the pattern, but there was always order, subordination, symmetry, grace and rhythm. Since that day there has been no sighing for motifs, for our sketch books are filled with suggestive and fascinating forms.

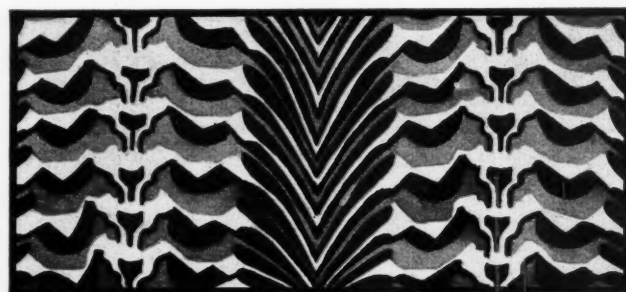
The age honored quest for something new had forced us to new fields, for the students, as is often the case, were restless. Floral forms had already been used far too often and we were grateful for the sympathetic response from the department of biological science. Through it we were able to enter into an exciting, stimulating field beyond the reach of the unaided eye and replete with the magic and wealth of line designs which are always suited to the space—rhythmic and well balanced. Patterns multiplied again and again in interest as our observations progressed.

Each student made many careful drawings of the motifs which came before him in this new realm of beauty—tiny animals with their labyrinthian parts, delicate tissues and organs, then organized their paper for surface patterns as they wished, in rectangular or square repeat, drop repeat or stripe. Next they chose a motif from their drawings and fitted it as beautifully as they could into the repeats on their organized papers. These line patterns were then developed in values. The personal element had a chance to function in spacing and spotting but the line arrangement was left very much as they found it.

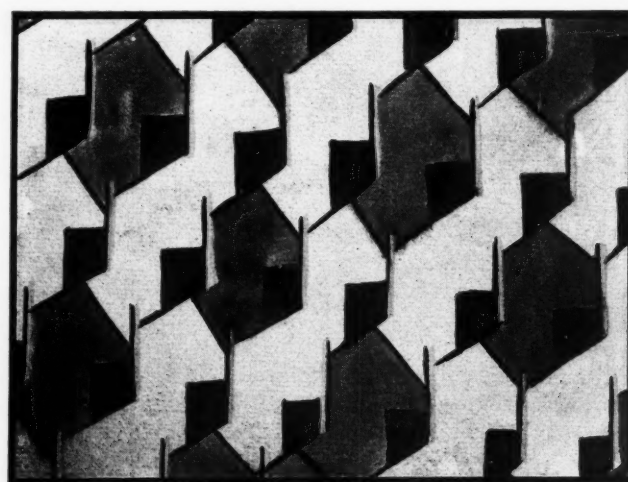
This method of research proved excellent in finding patterns in all created things, quickened the imagination and gave a new allurements to design and the beauty of nature structure. Through this experience the students clearly realize that laws of designs are results, not causes, and that these laws are the appreciation of what existed long before man in his first expression of art incised designs on his primitive bowls, and carved his tools.



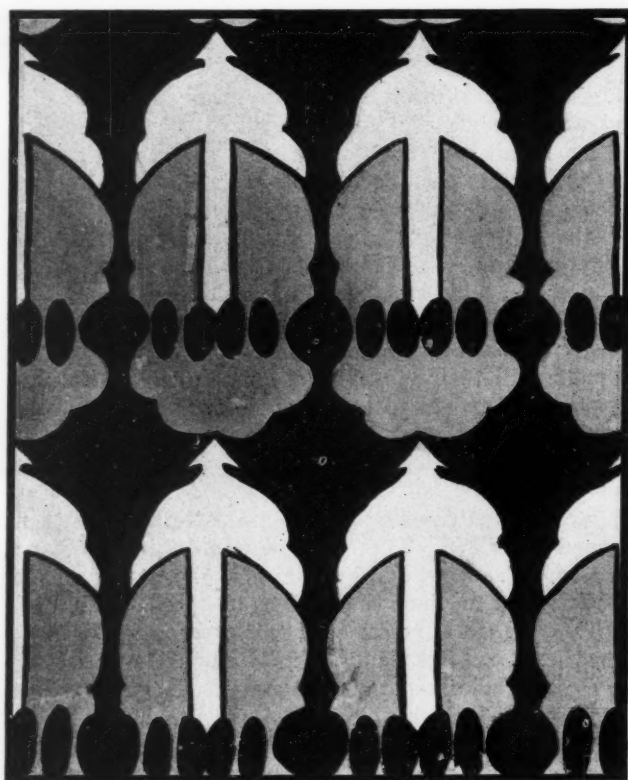
Pattern from Embryo Form



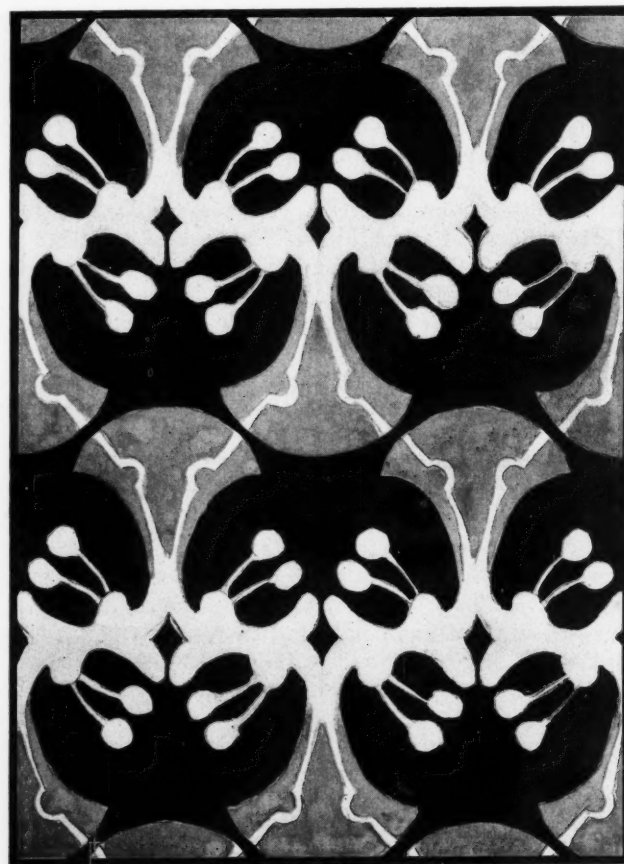
Motif from Snail's Tongue



From a Cross-section of a Cricket's Gizzard



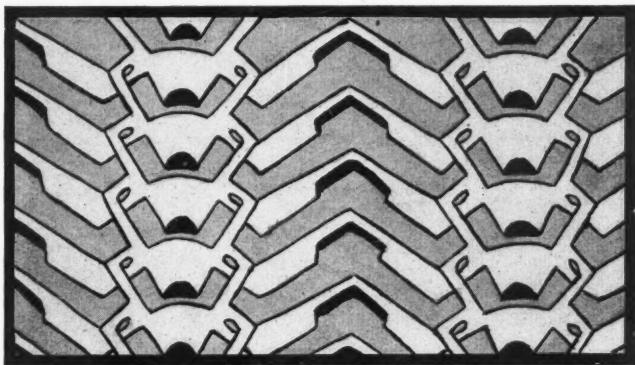
Motif from Embryo Form



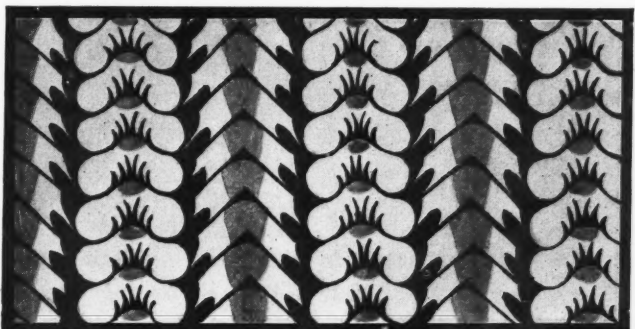
Cross-section of Spadix

Designs from Zoological Studies with the Microscope by Students of Mount Allison Art School, Sackville, Canada





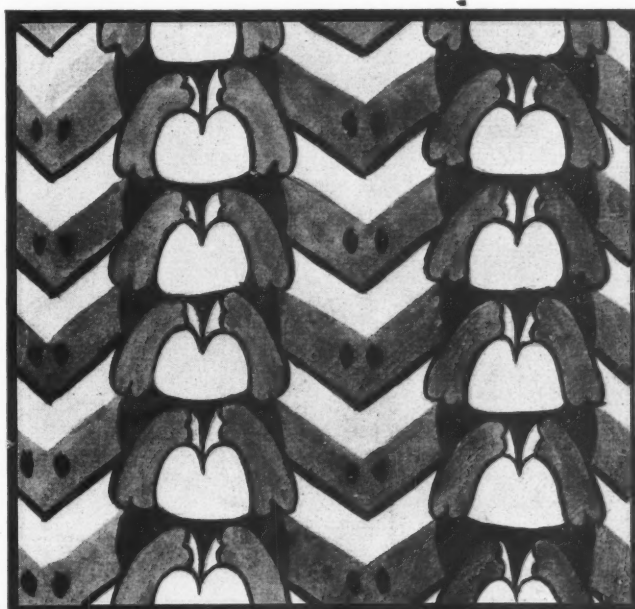
Cross-section of Snail's Tongue



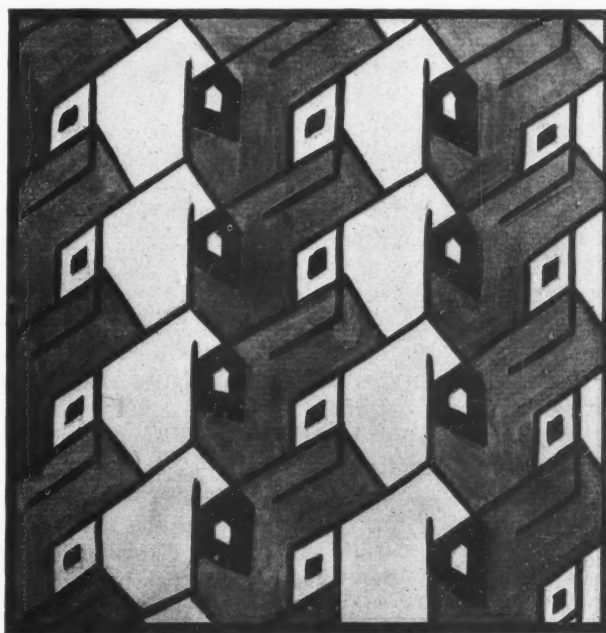
From a section of a Snail's Tongue



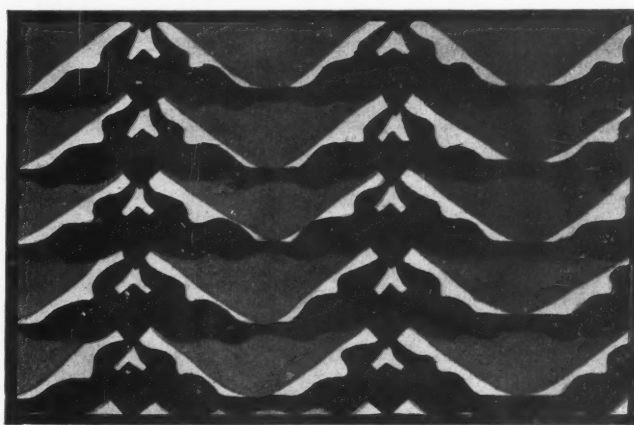
Cross-section of Spadix



From the Gizzard of a Cricket

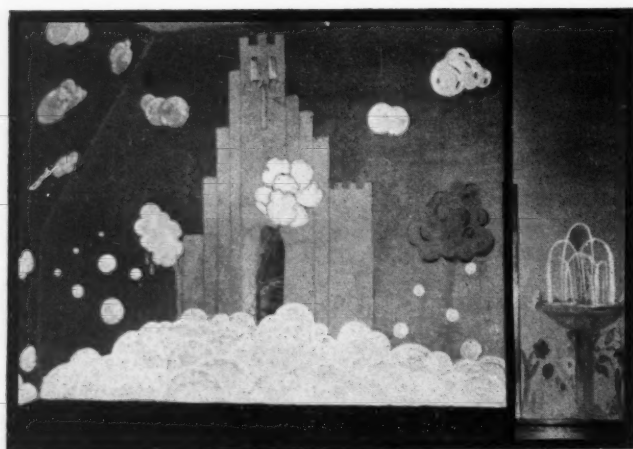


Cross-section of a Cricket's Gizzard



Motif from Snail's Tongue

Zoological Studies made into Interesting Surface Patterns by Pupils of Elizabeth A. McLeod



The Fairy Castle



The "Banyan Tree"

## AN AMATEUR BALLROOM

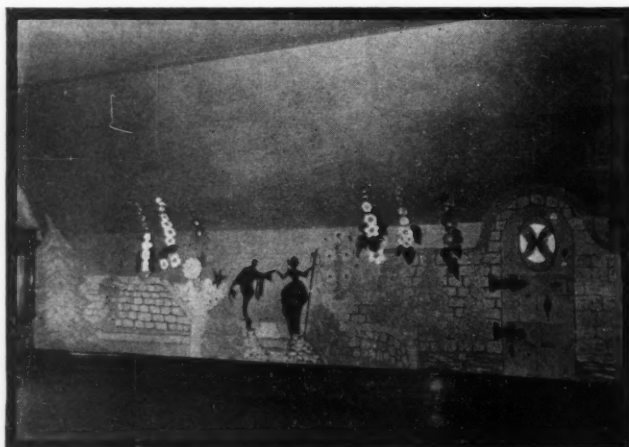
*Katharine Gibson*

Problem in Design at the Cleveland School of Art

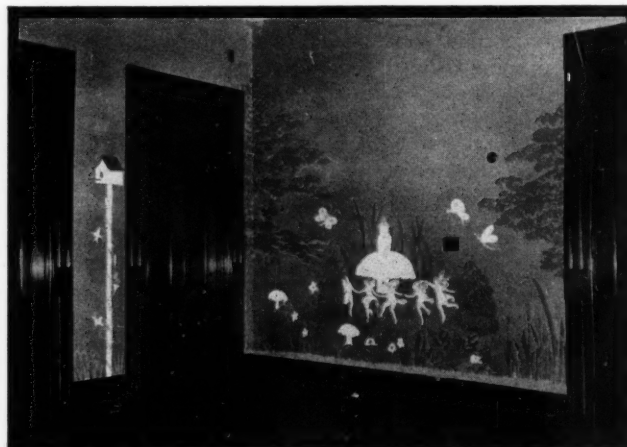
**T**HE walls of the ballroom illustrated here were decorated by a group of men and women none of whom were artists, few of whom had ever handled a brush. For the last four years The Cleveland School of Art has given a course in interior decoration. Mr. Frary usually begins his work with a series of lectures which will introduce the group in a general way to periods and provenance. He next provides a little experience in the drawing of plans and the placing of furniture according to these plans. Very often practical questions are brought in by some member of the class. Last winter one of the group moved into a very large house. She wanted some hints about the decoration of her ballroom. Glad of so definite a problem, the class went to see the room and to discuss it. Suggestions came with such intelligence and rapidity that the owner of the ballroom requested that the class do the actual work. The instructor was not a little startled. What could possibly be the result if a whole group of inexperienced people were turned loose with brushes and paint in a room forty feet square. Despite doubts and hesitations, the project was carried through.

During the week following the first meeting, the group worked on individual designs. The next meeting at the house was made memorable by the arrival of paints and brushes brought by the one person in the class who had had practical experience. The designs were discussed, the most suitable selected, and the appropriate wall spaces assigned. Sometimes four or five members of the class worked at drawing-in a single design; sometimes only one. Interest ran high. With almost all of the group the creative urge was given free play for the first time. And contrary to all laws, though untrained, it did no damage. The color scheme was more or less restricted by the background which was wall paper of a rather strong tan color. In order to enliven the room, brilliant color was used, much brighter than the photographs suggest, for in these the values somehow flatten out. There is nothing hesitant in either line or color. Those students were getting their big chance and they realized it fully. There is a surprising unity about the various walls. The garden, the fairy castle, the ring-around-the-mushroom, the "banyan tree" are all linked by a similar point of view, while the trees and vine-covered wall make a pleasant contrast to the more active units.

The ballroom is an expression of youth. It has the charm of youth. The actual ages of the workers varied

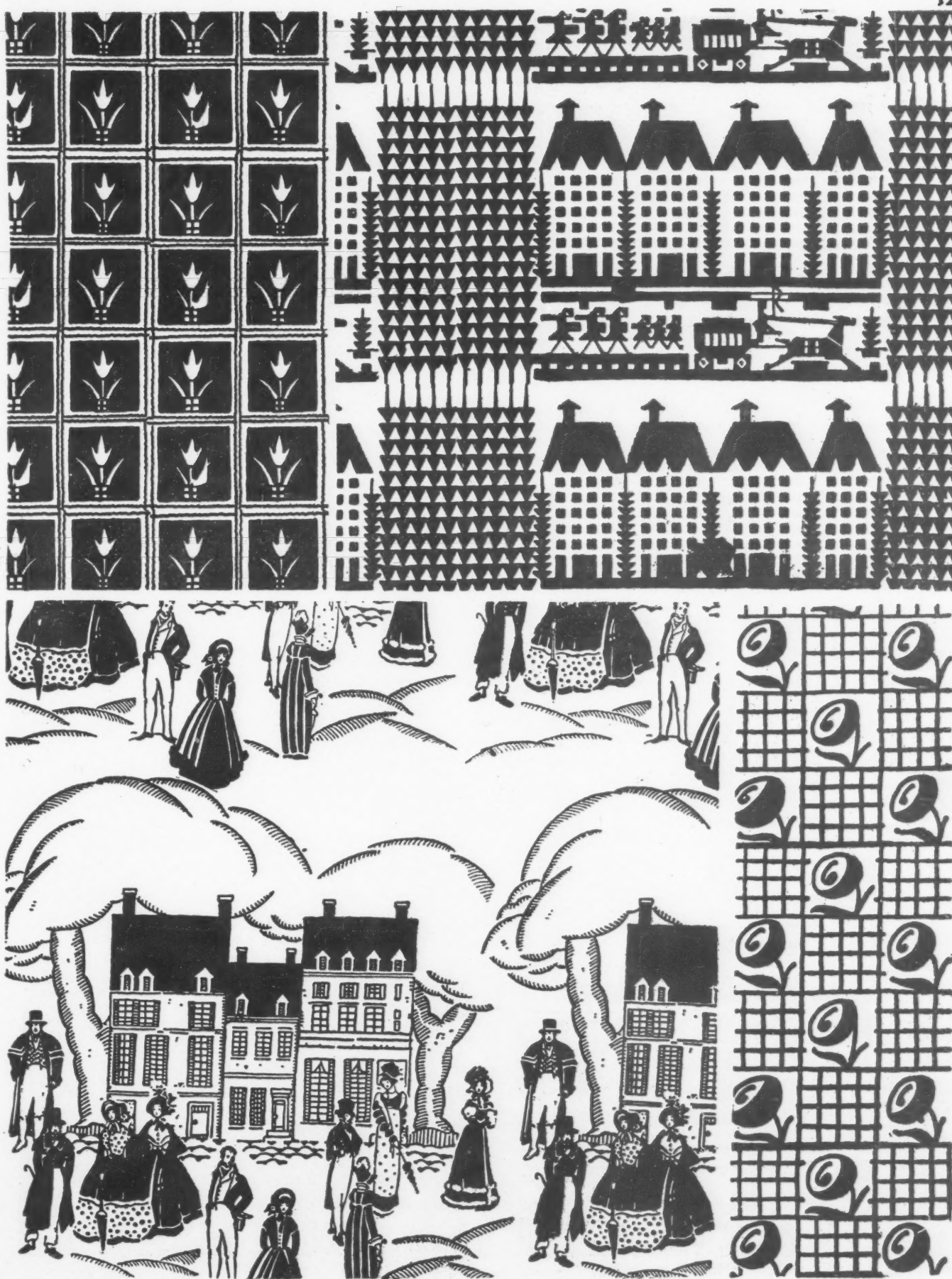


The Garden

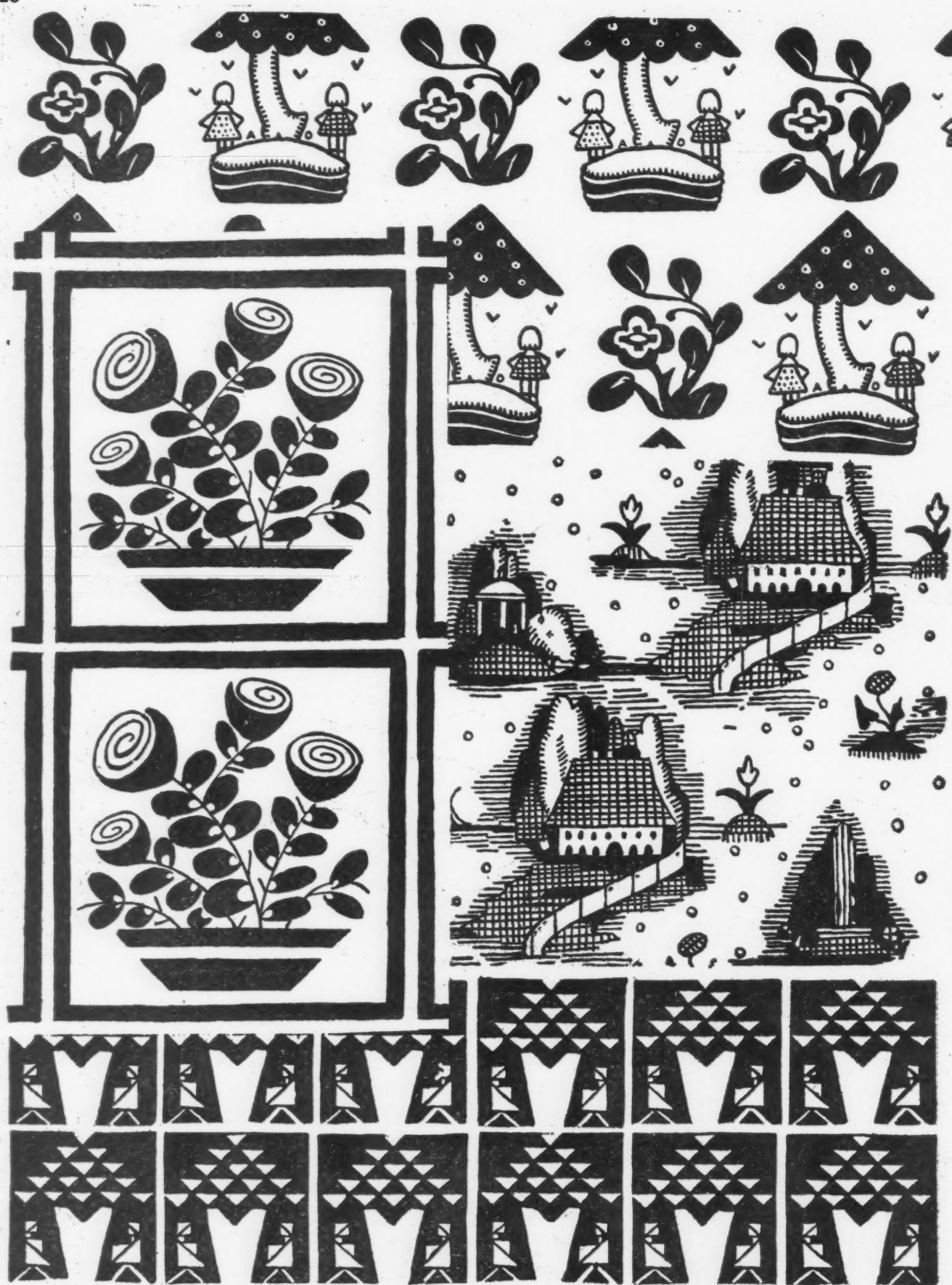


"Ring Around the Mushroom"





Papers decorated with designs such as these where surfaces are so appropriately treated should strike a responsive chord in the minds of more designers and prove an inspiration to the student trying to find a suitable field in which to work.



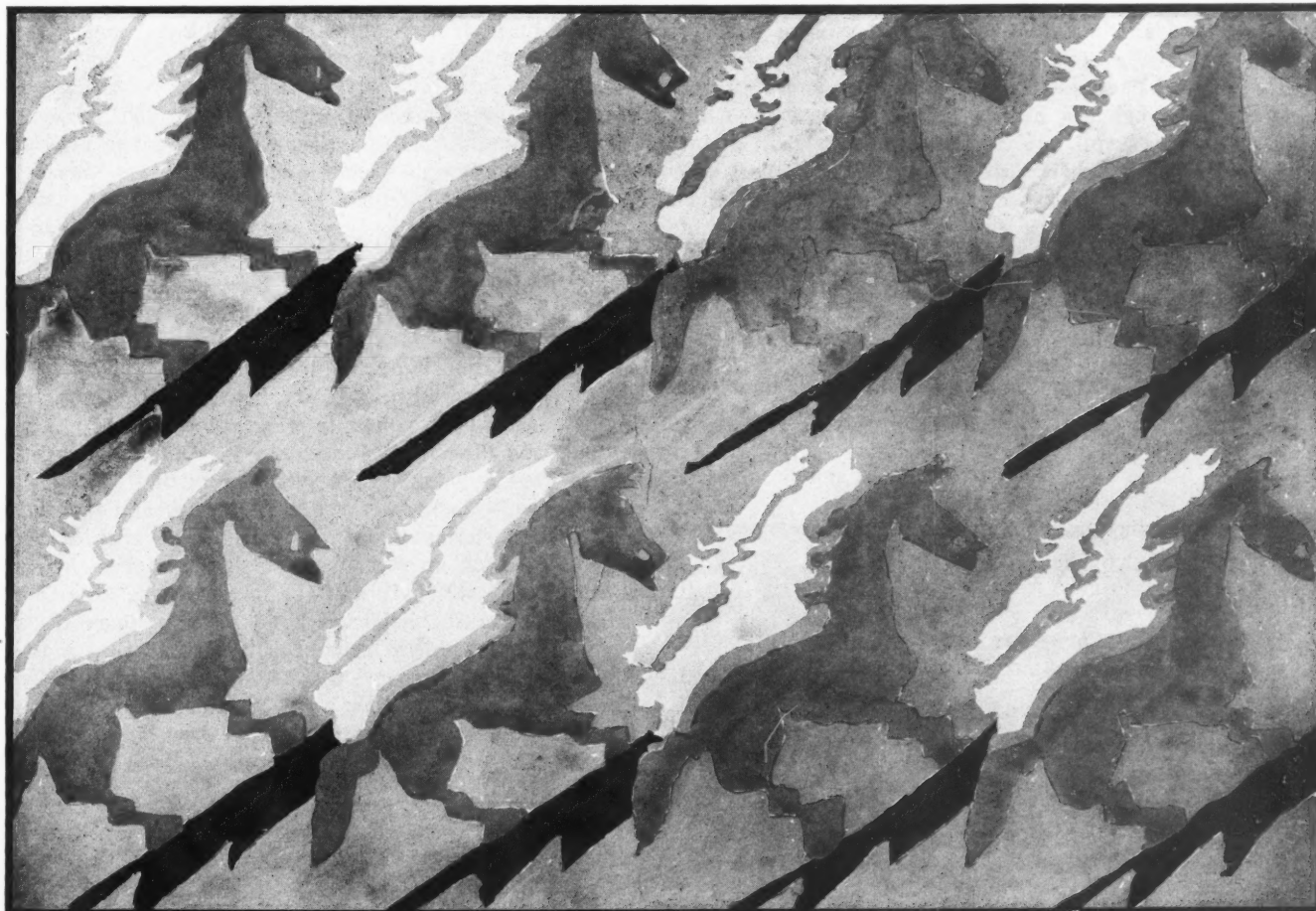
The charming papers on these pages of DESIGN are from the Studio of Amy Drevenstadt, whose art expression in this field is a real contribution to persons of good taste, who feel a real need for such refinements, particularly at the Christmas season. There is a lack of such products throughout America.



from eighteen to fifty, but they were all animated with the fresh enthusiasm of a small boy with his first stolen bucket of red paint. No barn door is too big. Along with their enthusiasm they brought a real sense of their problem, a knowledge or instinct as to how to adapt a design to a space, and a sense of fitness. These were instilled in them by the work which preceded the experiment. This ballroom is a triumph of the naïve, pretty solidly grounded on definite principles of design. The naïveté is like that of the mediaeval craftsmen. They wanted to do a thing and they did it. As they did, they learned. Life's usual principle is to learn

first and then do. This has much to recommend it, no doubt. But the difficulty too is that by the time all the necessary facts have been absorbed the average human being has no energy left. It is only the genius who can survive. The trained teacher, the trained artist, the trained anything would have felt that this experiment was doomed to disaster. But there is something in the mere human that has more than once accomplished miracles.

The thing achieved by this class was not merely a ballroom, both original and full of color, but a vital human experience, the outcome of a splendid spirit of adventure.



Finale—"William Tell" Overture

## MUSIC AS A SOURCE OF DESIGN

*Kansas State Agricultural College, Manhattan, Kans.*

*Vida Harris*



NE of the most difficult problems of instruction in a beginning art course is, as we know, to teach students to design in the abstract. It is especially difficult when a class is made up of those majoring in home economics and other sciences and required to "do" so many points in art—for one finds these sanguine scientists a bit im-

patient at the idea of dawdling with a mere art course and inclined to be forthright, downright and literal in the interpretation of ideas. The products of pencil and brush in the hands of such as these are apt to be pictorial—unoriginal,

unimaginative and uninspired. With such students, paradoxical as it may seem, the scientific approach to art is, after all, the most direct. There must, of course, with any group of students, be some preparatory basis for designing to music just as there must be for designing from any inspiration. That is why the problem should be presented well toward the end of a preparatory design course, after the student has been well grounded in color theories, color harmonies, and the principles of proportion, balance, rhythm, emphasis, and harmony.

To begin with, the practical minded student can be brought to see that, after all, art has the roots of its being firmly embedded in science. A discussion of the basic relationship of all the arts and the sources and springs of their

existence will give the proper reasonable or scientific slant to the subject. The idea that the laws of art are intimately bound up with the laws of physics, astronomy, psychology, physiology and even chemistry is a challenge to the intelligence of the embryo scientist who has steadfastly associated art with those rather unbalanced individuals who wear smocks and fiddle futilely about painting prettily or shockingly on canvas. This scornful student should be led to see art as a sane but imaginative means of expression—through visible symbols—of the stresses, strains, rhythms, balances and adjustments of living; that these constitute beauty when they express the fundamental forces of life.

Ask a student how he expresses dignity and he will tell you by sitting and walking straight. Ask him to select from several compositions those which express the greatest dignity and he will choose one in which strong vertical lines predominate. Then ask him to find a composition which seems the most restful and calm and he invariably points out one dominated by horizontal lines and quiet colors. By stimulating his analytical powers he can make his own thrilling discoveries concerning the language of line. One class worked out with little assistance the following symbols of expression, bringing as illustrations compositions from magazines and newspapers in which the mood was expressed by the dominance of one of them.

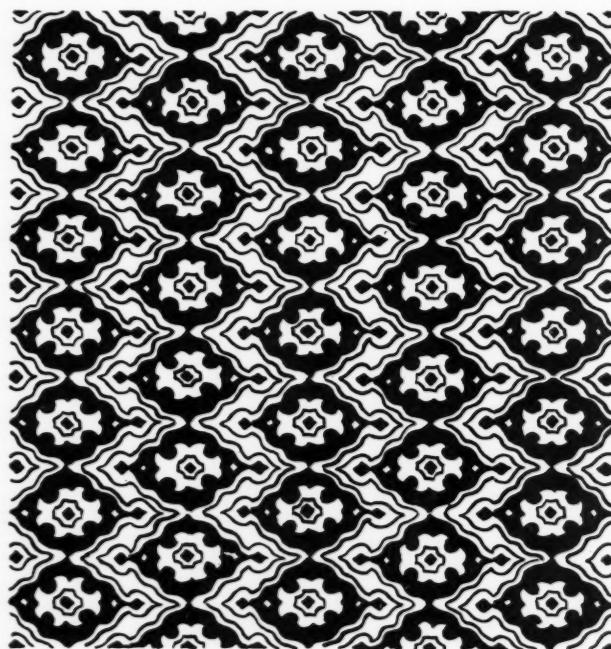
- ||| The vertical line expresses dignity, vigor and stamina.
- ≡ The horizontal line suggests rest, calmness and peace.
- /// Parallel diagonals suggest organized movement.
- \\ \ Divergent diagonals express restlessness and uncertainty.
- C Round curves are more juvenile and less interesting than curves which are based on an oval.
- ( Curves based on an oval are swifter, more mature and interesting.
- S S curves are subtle and graceful. They are the curves of growth in nature.
- 5 Exaggerated S curves are pompous and funnier than the aristocratic S.
- ⌀ The spiral is the most forceful and dynamic of curves.
- ∩ The depressed downward curve or droop expresses sorrow and dejection.
- ∪ The upturned curve expresses buoyancy and joy.
- ~ The erratic line suggests lack of purpose, whimsicality, vagueness or vagrancy.
- ⚡ The swifter, more direct erratic line suggests anger.
- Y The ∪ and the | thus combined are vigorously joyous—and so on.

The two final problems of the course which were to be borders and surface designs were also to be interpretations of music—for even the most practical student likes to hear music whether he appreciates it in the fullest measure or

not. Phonograph records were played over and the colors and patterns suggested by the moods of the compositions were discussed. Every student had decided opinions concerning appropriate tone colors and whether a composition should be represented by dynamic zig-zag or by graceful swirls and flutings. Care was taken to select program music—that is to say, descriptive music—but without bringing definite pictures into the discussions about the selections. The Overture from "William Tell" was a good study in mood contrasts. The class decided readily that the Dawn could be characterized by clear, fresh color and upspringing lines, the Storm by dynamic, near parallel diagonals and strong value contrasts, the Calm by cool, subdued color and rather horizontal lines, and the Finale by rich color and pattern and vigorous movement. The first class exercise consisted of the students tracing, with the music, the accents or rhythms of a Strauss waltz and those of a rather dynamic and ultra-modern composition by Dukas. At first the students lacked somewhat in confidence that they could do much with a pencil. After hearing the records several times, however, and after becoming familiar with the rhythms in the various passages some very interesting interpretations resulted. Each student, while somewhat deprecative of his own work, was surprised to see what another student had accomplished. Plate 1 shows some of the products of this first step.

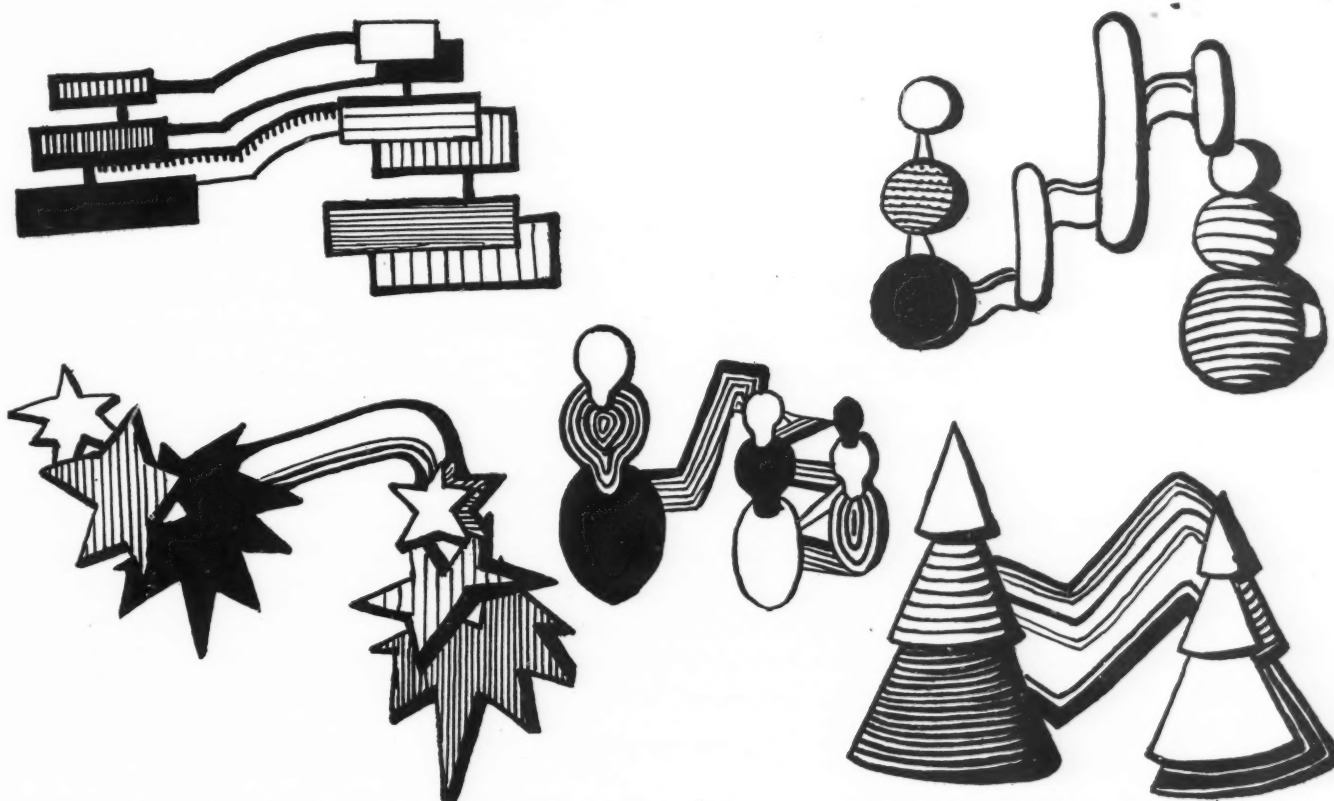
At the next meeting of the class the rhythms traced from music were applied to decorative borders. A page lay-out was dictated. Four rows of connecting one inch angles were put down border fashion on the top part of a nine by twelve inch sheet of drawing paper and four successive semi-circles were laid out on the lower part of the page. The problem was to embellish the angles by keeping time to the duple rhythm of the music played, and to "embroider" upon the half-circles to music written in triple time. Class criticism brought out the fact that a few of the students had opposed the structural form given by the use of contradictory lines, thus weakening or destroying the basic structure. This principle of decorative design had

(Continued on Page 132)



All-over Pattern—Marie White





Interesting Interpretation in Spacing from Opening Chords of the Famous Rachmaninoff Prelude



THE HARMONIOUS BLACKSMITH by Handel



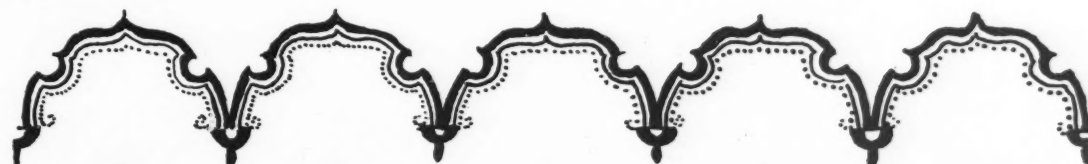
TURKISH MARCH by Mozart



WILLIAM TELL OVERTURE "The Calm" by Rossini



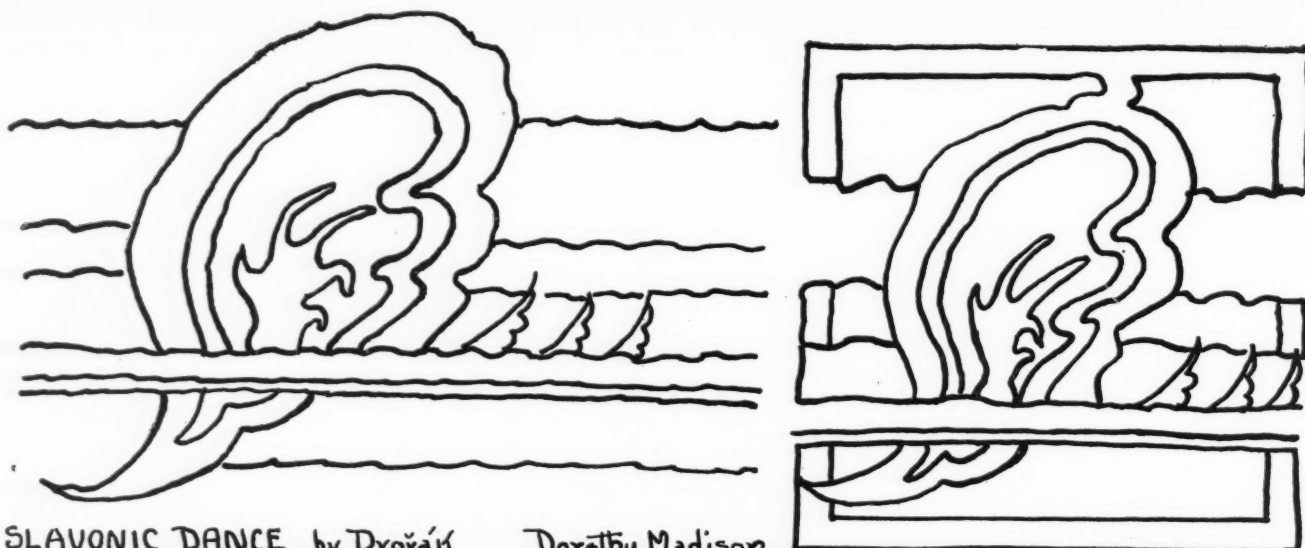
BALLET from ROSAMUNDE by Schubert



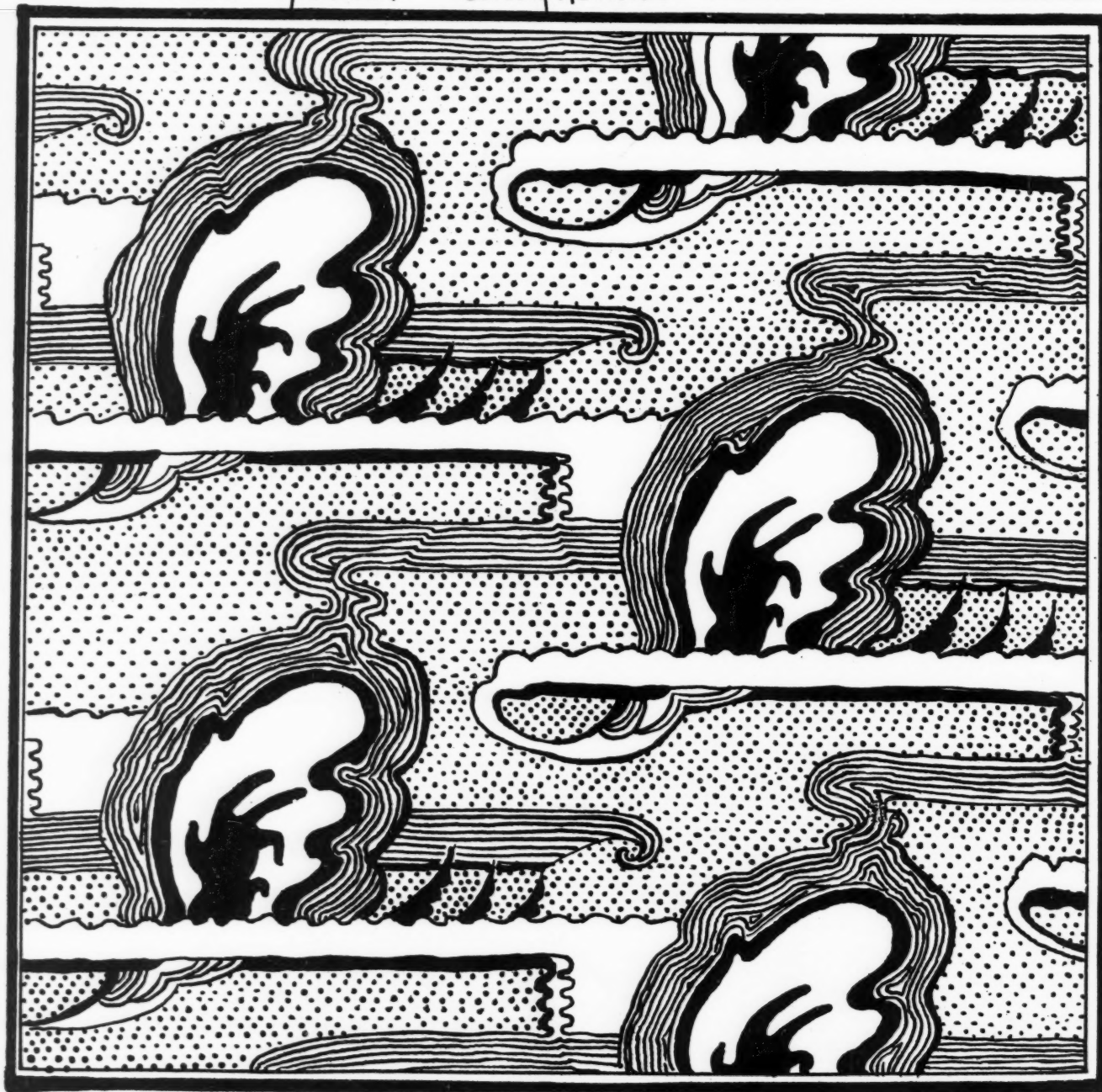
SYMPHONY in C MINOR No 5, Beethoven

BORDERS - C. HILL

Rhythmic Arrangement from Music by Pupils of Vida Harris

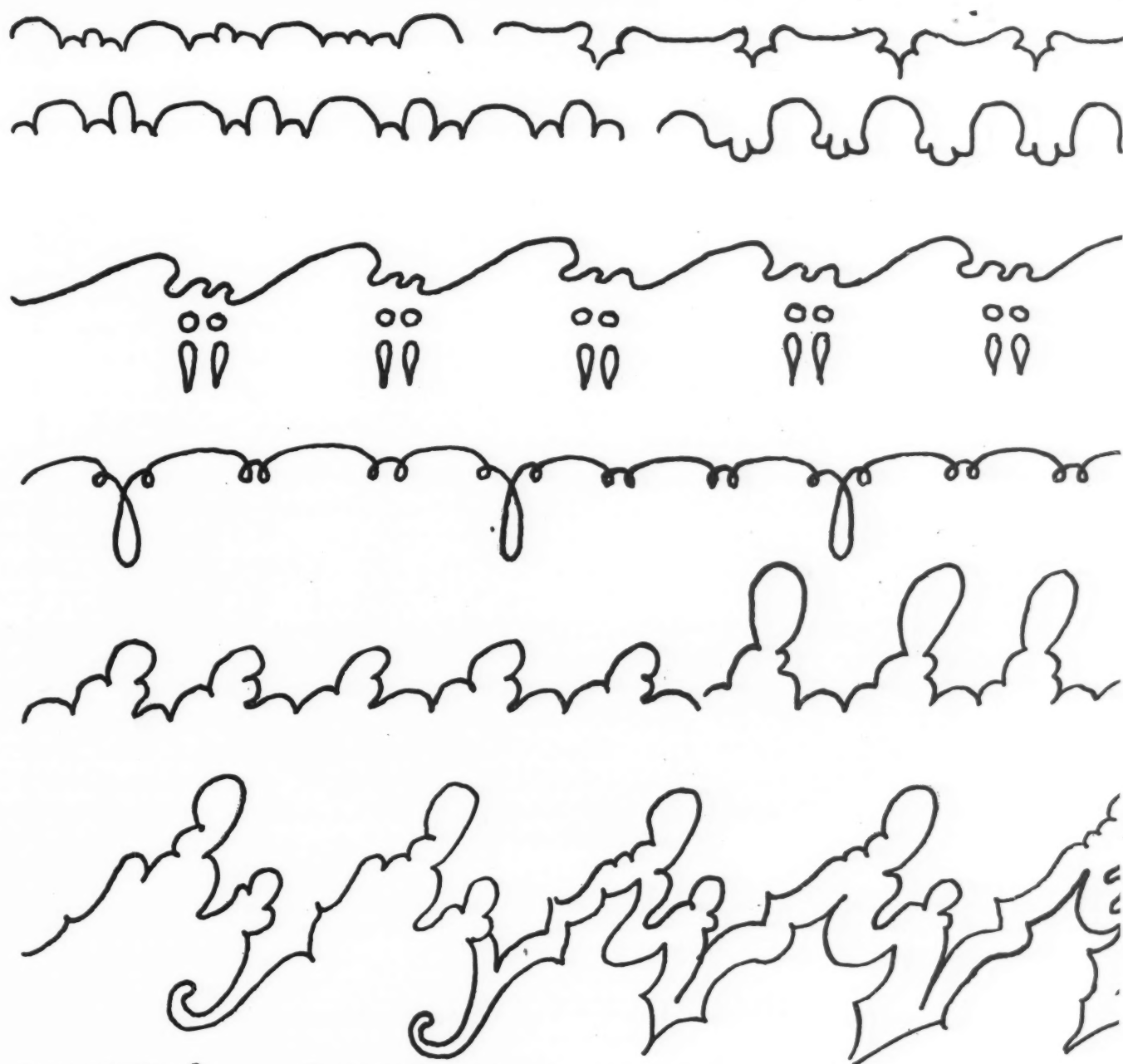


SLAVONIC DANCE by Dvořák Dorothy Madison



Design Motifs from Music by Pupils of Vida Harris





RHYTHMS from a STRAUSS WALTZ



REPRESENTATIONS of TEMPOS from "THE SORCERER'S APPRENTICE" by DUKAS



*Courtesy F. Schumacher & Co.*

A tapestry called "Les Pêcheurs", a reproduction of one of the famous pieces in the Museum of Decorative Art in Paris. The original was made after the cartoon of Teniers the Younger, a pupil of Reubens and has all the qualities found in the best of his work. It has been reproduced in the famous "Fin Point" weave, a contexture requiring so much patience and knowledge in the art of weaving that it is seldom used today except in the Gobelin or Beauvais tapestries.

### MUSIC AS A SOURCE OF DESIGN

*(Continued from Page 128)*

come up in a previous problem, however, and the students cheerfully corrected these errors. From a former discussion about the psychology of color the association of tonal color and pigment was easily grasped. Each member of the class used color—hard pencil crayons in this case—after his individual interpretation but the results showed, in most cases, brilliant colors for clear major passages and soft colors and closer values for music written in minors. Plates 2 and 3 are student interpretations of colors and rhythms in various musical scores. The results are border designs which might be adapted to dress materials, book cover designs, boxes or even embroidery for mundane towels.

As a preliminary problem to the next exercise the opening bars of Rachmaninoff's Prelude were played and the students were asked to draw lines and patterns suggested by them. Plate 4 shows that in spite of some similarity there was also great variety and individuality of interpretation. The final problem was to design a single unit as characteristic of one particular musical composition of the student's choice and the unit was also to be adapted to a surface design. Some of the compositions were strongly

angular in feeling and the students thought of dynamic symmetry as a help toward their interpretation. Other compositions—rich, smoothly flowing melodies or vagrant, subtle, whimsical airs were a bit more difficult to work out but equally interesting as problems.

Several facts, after the problem was well under way, stood out clearly: 1—The student could not interpret a selection satisfactorily without first familiarizing himself with the air. 2—The best music "wore" longer than the more popular airs, in fact none of the students during the problem seemed to tire of Beethoven, Schubert and Tschai-kowsky selections. They confessed a growing like for them and a growing dislike for the jazz records which mysteriously appeared from time to time among the better ones. 3—The problem would make an excellent one for a more advanced art course although it is a stimulating one for a Design student. 4—The more musical the student the better the interpretation. 5—The results were more abstract and imaginative than is usual with beginning classes and the students had as a result of the experiment a greater conception of and appreciation for both music and art.





A Spirited Design inspired by Tapestries done by Pupils of Isabelle M. Murray

## TAPESTRIES IN ART APPRECIATION CLASSES

*Isabelle M. Murray*

*Evander Childs High School, New York City*

THE accompanying illustrations are naïve expressions of composition problems by second year students in Evander Childs High School, New York. Gothic tapestries were the illustrative material used in developing these designs in the required art appreciation courses. A well filled space in light and dark was the problem assigned with the general art laws of dominance, subordination, balance, unity, etc., emphasized in building up the composition. Flowers, birds, animals or abstracts have been so extensively used in the applied design problems formerly that a figure design having a very direct correlation with some great art work opened a field seldom explored.

Practically all high school figure drawing is copied or adapted from other figure drawings, and in this case the charm and quaintness of the figures in a Gothic tapestry made an immediate appeal. Every student had a photograph of a good example and made a pencil sketch of any

figure or group with no regard for any details. The photographs were then put away and the process of building up the composition began with imaginary trees, arches, doorways and animals to complete the design. In no case were the drawings copied from any tapestry. A practical application would be a giant block print for a wall hanging or a fine woodcut for a magazine illustration of the type used by "The Forum," or the usual cuts required for a high school magazine.

Gothic tapestries offer a rich storehouse of decorative material for students because of the wealth of historical detail and the quaintness of the translation of the early design to suit the exigencies of the loom. These early tapestries well fulfill the aesthetic requirements of wall decoration and our best mural painters have learned much from them. The Gothic, or the period from 1000 to 1500, was the golden age of tapestry making. Its first great center was Arras, in Flanders. The Renaissance of the sixteenth century, Baroque of the seventeenth, and Rococo or classic of the eighteenth, saw the decline of the art from one standpoint as they often used or attempted to translate great paintings into the woven fabric.



*Courtesy F. Schumacher & Co.*

A Gothic tapestry faithfully reproduced from a rare piece in the Cathedral of Sens showing Ruth's devotion to Naomi. This tapestry is woven by hand on hand looms with richly colored yarns. A clever use of hatchings accents the play of light and shade, thus simulating the luxurious folds in the costumes—elaborately woven in soft reds, blues, gray-greens, enriched by gleaming threads of gold.

Deluxe editions of works on tapestry are found in most libraries, but are not of very great practical use in the school room. They can not be handled in the classroom by large classes and are often prohibitive in price. Instead a permanent photograph collection can be built up gradually from authentic museum sources and will be found invaluable for many art uses, among them the designing of Christmas cards. A fine collection came from the Victoria and Albert Museum in London.

pointed, toes; a definite sky line appears, etc., etc." "One must know art to apply it" is indeed true, and this great art period can be understood so well after the development of a lesson on the stone carving or the tapestries. It had its light side as well as the spiritual. As Hillaire Belloc says in his book on the Bayeux tapestry, which is a contemporary embroidery showing the incidents in the voyage of William the Conqueror from Normandy, "It is great documentary evidence."

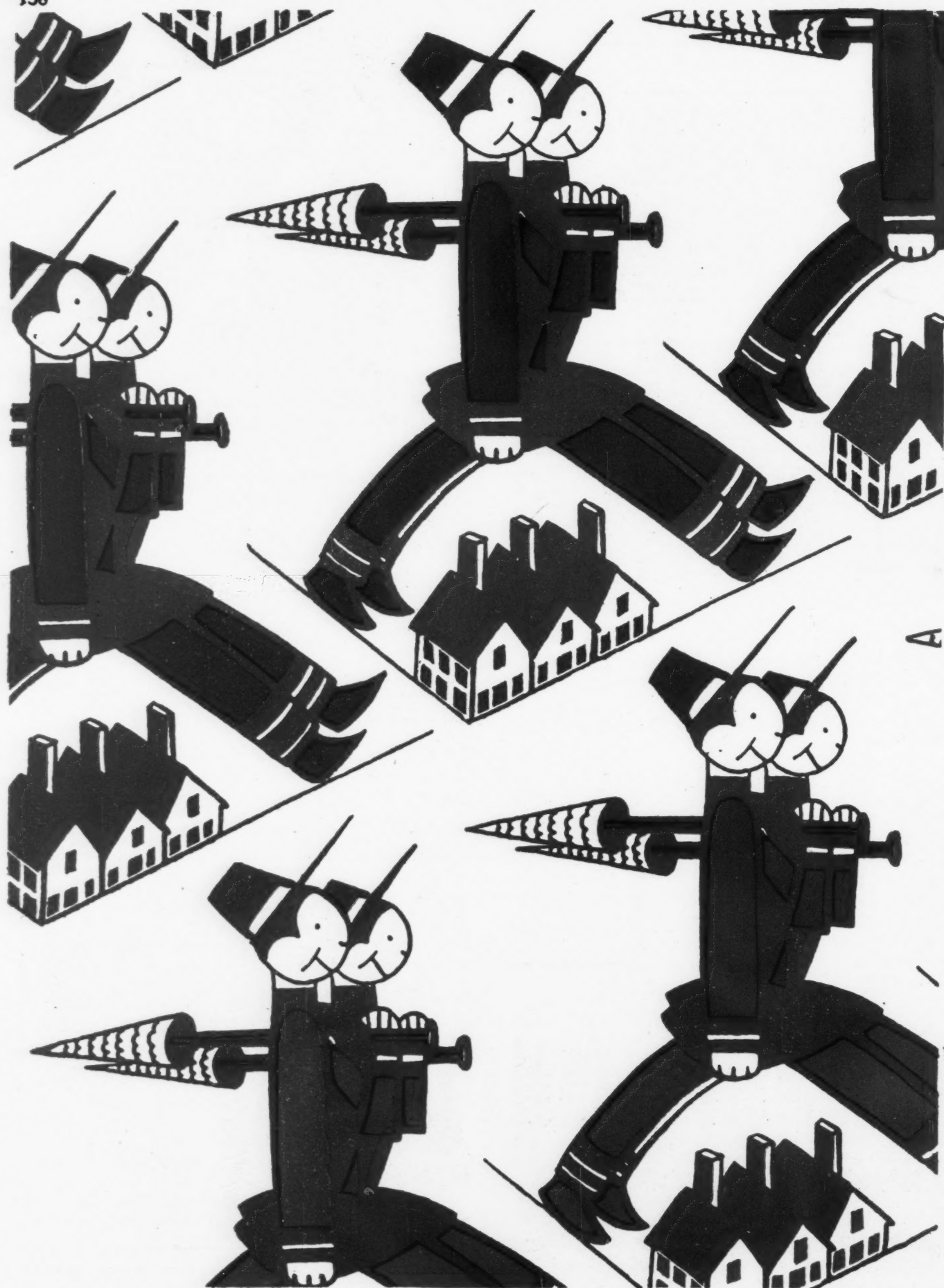
These are the property of the Duke of Devonshire and are loaned to the Museum. Of all the hunting tapestries, none are finer than the set of four dating from the second quarter of the fifteenth century. They were discovered some years ago in fragments in Hardwicke Hall, having been cut up for window draperies. They were restored by Sir Purdon Clarke. They range in size about fourteen feet high by thirty-seven feet wide. It will be remembered that "Bess of Hardwick" was a great builder. (The famous Elizabeth, Countess of Shrewsbury, was noted for the construction of several great country houses.)

The Encyclopedia Britannica, which is the fountain head of our research in many lines and which can be accepted without bias, will furnish a background of information adding immeasurably to the pleasure of the museum photographs and is accessible to every teacher. The most important fifteenth century tapestry in the United States is considered the Burgundian Sacraments in the Metropolitan Museum of Art, the gift of Mr. J. P. Morgan. It was originally seventeen feet high by thirty-eight wide. Only seven of the fourteen scenes remain. These photographs can also be procured at the museum in New York at a moderate cost, about forty cents in the large size. The English photographs cost about fifty cents for the large size.

Since the aim of these high school classes should be art appreciation rather than art history, the tapestries themselves being so rich in evidence of customs, clothing, manners of the middle ages, that historical data seems superfluous. "Hats begin to be wider, flatter, lower; shoes have rounded, not







Jolly, amusing papers of this type offer something to replace the rather overdone Christmas card, so many of which are trite and meaningless. Why not use this means of putting more joy into holiday parcels? Certainly it would be a relief from the regular green or red papers with tinsel cords.





Strong compositional lines and a splendid feeling of murals characterize these designs from old tapestries



A pleasing variety of treatment and feeling is shown in these amusing designs by the pupils of Isabelle M. Murray,



Intensely interesting in their naivete of drawing and interesting dark and light arrangements are these decorative studies made from fine old tapestries



Designs made by the pupils of Isabelle M. Murray, Evander Childs High School, New York City





Women Showing the Start of a Piece of Weaving on their Loom



One of the Canadian Craftsmen at Her Spinning Wheel



*Courtesy Canadian Pacific*

Trough Used to Shrink and Beat the Homespun

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French Canadian Craftsmen Reflecting the Industry  
and Artistry of Old France, Which They Still  
Practice Beyond Old Quebec



Mme. LeChance at her "devidoir", preparing the "echeveau" of Wool, St. Pierre, Ile d'Orleans, Quebec



*Courtesy Canadian Pacific*

Women beating and twisting the flax at Ile aux Condres, Quebec